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DETAIL FROM THE CHESS PLAYERS
BY
THOMAS EAKINS

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LOAN EXHIBITION OF JAPANESE SCREENS AND PAINTINGS OF THE KORIN SCHOOL

DURING a short visit to Japan this summer, I had over and over again convincing proof of the great interest Japanese collectors and connoisseurs take in the adequate exhibition of Japanese works of art in America, of their great wish that their natural art should get more and better known here, and that it should be judged by the best examples. Knowing this very general feeling in Japanese art circles, I thought no better compliment could be paid by the Metropolitan Museum to Viscount Ishii and the Japanese Commission on the occasion of their visit to New York than by the arrangement of a loan exhibition of the art of their country. But it is not an easy matter to bring together a collection good enough in quality to interest the fastidious taste of the Japanese themselves; still this was by the very character of the exhibition the first object to be attained and it is thanks to the very valuable help of Charles L. Freer, who put at our disposal the best pieces belonging to the collection he gave to the Smithsonian Institution, and the assistance of another collector who does not wish to be mentioned, that we hope to have brought together a small collection which may be of some interest to the Japanese visitors and which will certainly give great artistic pleasure to the American lovers of Japanese art.

The screens and paintings brought together belong to the Korin school, except five by those masters who paved the way to this very typically Japanese art expression. Koyetsu forms the main feature; in fact, it would be more correct to speak of the Koyetsu school than the Korin school; for even if the result of the latest Japanese research is true, if Koyetsu himself never painted except a few sketchy designs on scrolls meant as backgrounds for his masterly writing, still his was, as everybody agrees, the master mind and unerring taste which guided all the members of the so-called Korin school and had the greatest influence on this peculiar fea-

ture of art in the seventeenth century. For the Korin school was a typically national development of which the origin can not be traced directly to the Chinese mother-art and which, though much copied and imitated, has always remained the work of a closed set confined to a very few masters: Korin, 1655-1716; his brother Kenzan, 1663-1743; Sotatsu, who also lived in the seventeenth century; Roshu, whose splendid work we know, but whose life is a perfect mystery; and the great Koyetsu, 1556-1637, their elder and adviser.

We have been able to bring together thirteen screens and ten paintings of this school, which were placed on exhibition in Galleries E-8-10 on September 27 and will remain on view until October 28. They have been classed according to the historical records existing, and the conclusions to which their owners came. Their decorative beauty speaks for itself and will surely be appreciated. The advantage of having several pieces of the different masters together will be a help to the archaeologist in his research about the probable makers.

S. C. B. R.

THOMAS EAKINS

REALISM is the general ideal of the schools of northern Europe, though from about the end of the seventeenth century it was displaced by a courtly and artificial style in which, broadly speaking, reality served only as a more or less remote point of departure. The destiny of the nineteenth century was to set aside the trappings which hid from view the old tradition, and realism stands out as the main characteristic of the art of the century. The reaction began at the time of the French Revolution, taking the nature of a return to classical forms in which, however, the figures were rigorously studied from the living model. The next generation, Ingres at their head, made further advances in this direction and it was the great rivals of the classicists, the romantics, quickened by the English landscapists of the time, who in effect formulated the creed of the realists as we know it.

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Both groups were working toward the same goal, as now appears from our point of view, the one through form and the other through light and effect. With Courbet's pictures in the Salon of 1851 the development showed itself complete.

Approximately the same evolution took place simultaneously in all the countries of European civilization. The Hudson River School in America was actuated largely by realism, but their efforts were circumscribed

for a memorial exhibition, to be held in the Museum in Gallery 6 on the second floor, from November 5 to December 3. This will be the first time that so considerable a number of his works have been shown together and consequently the first chance that the public has had comprehensively to judge his manly and thoughtful art. He was the most consistent of American realists, and throughout the forty-five years of his artistic career his point of view



STATUETTE OF THOMAS EAKINS BY SAMUEL MURRAY
REPRODUCED BY PERMISSION OF THE SCULPTOR

by lack of foundation and experience. Certain of the young men who grew up in the atmosphere of this school were enabled to overcome these defects by study abroad—by contact with the main current of the movement in France. It is the work of the best of these, who were technically competent, even judged by foreign standards, and who still kept something of the quality of the rugged and homely America of their prime, which represents most significantly our artistic accomplishment.

Of this group was Thomas Eakins, fifty-eight of whose pictures are being gathered

remained practically the same. His interest was in the people of his surroundings and in their work and recreations, and from these he chose his motives. His continual search was for character in all things. The purpose of his work seems at times akin to that of a scientist—of a natural historian who sets down the salient traits of the subject he is studying—but in his case the scientific point of view was directed by a keen appreciation of the pictorial and frequently of the dramatic. The technical side of his painting partook also of the scientific with stress on the studies of anatomy

and perspective, which, however, were kept in due subservience by his recognition of the higher elements of art. His pictures manifest always a contained and serious outlook; they are free from all vagueness in thought or form.

Eakins has never yet attained a general popularity. Only now and then did he condescend to please by charming color or elegant surfaces. Much of his work is indeed somewhat stern at first sight and his pictures demand an effort that all are not willing to give. But to those who take the trouble to enter into the artist's ideal, a wealth of rare observation and enthusiastic workmanship will be revealed: the austereities of the painting are seen as fitting to the themes. B. B.

with ceramic experts of ten years ago. It is chiefly due to the extensive researches of the late Dr. Edwin AtLee Barber of Philadelphia, and to the generosity of Mrs. Robert W. de Forest, whose interest in peasant pottery led to the discovery of this field shortly before Dr. Barber began his investigations, that the Museum is now able to offer to the student—whether of design, or ceramic history, or industrial pottery—the opportunity of studying this little-known section. The de Forest Collection of over one hundred and fifty pieces includes, in addition to all the important types produced from the sixteenth to the nineteenth century, some rare pieces of the earliest period and a large tile lavatory which is entirely unique. This lavatory, two panels of tiles, and thirty-five other pieces are a recent gift from Mrs. de Forest, the remainder having been given by her in 1911, and formerly exhibited in the Wing of Decorative Arts.

The center of the pottery industry in Mexico has always been Puebla, or La Puebla de Los Angeles, founded by the Spaniards in about 1531. At the beginning of the seventeenth century it was already a prosperous city, and the natural skill of its inhabitants in the useful arts appeared in the excellent cotton and woolen cloths that were made there, especially a certain fine sort "judged now (1648) as good as the Cloth of Segovia, which is the best that is made in Spain, but now is not so much esteemed of, nor sent so much from Spain to America, by reason of the abundance of fine cloth that is now made in this City of the Angels," and in its glassware and glazed earthenware.

About 1526, some Dominican friars from Talavera, Spain, were sent over to teach their brothers in New Spain, and the natives, the secrets of the manufacture, thus preparing the way for the building up of the great industry destined to supply the remarkable tile work which was used so extensively in the following centuries, in interiors and exteriors of churches, convents, hospitals, and private dwellings.

The potteries soon became so numerous —there were no less than thirty in 1750—



FIG. 1. JAR WITH TATTOO DECORATION
1660-1680

MEXICAN MAJOLICA

TO the average visitor who walks through the galleries in Wing H, in which are now exhibited the collections of pottery and porcelain in historical sequence, may naturally come a feeling of distinct surprise at finding there a large collection of Mexican majolica, especially one of such a varied and decorative character. Probably he did not know that the tin enameled pottery known as "majolica" was ever made in America, except sporadically, and in this he is in entire accord



FIG. 2. LARGE BOWL SHOWING MORESQUE
INFLUENCE, ABOUT 1650

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that it was necessary to establish a Guild of Potters for the mutual aid and protection of the craftsmen. Its laws regulated the preparation of the clay and glazes, the forms of the pieces, and the character of the decoration, and required in addition that each piece be stamped with the individual mark of the potter. While this last requirement seems to have been enforced during the existence of the guild—1653 to 1676—later the practice died out completely and the number of marked pieces now to be found is very small. This, one must suppose, is due more to the

and may be cut with a knife; while the red, increasing in density with the darkening of color, is hard and partly vitrified. In reality, however, these clays, found in the vicinity of Puebla, are identical in composition, but acquire different colors in baking; those pieces remaining in the kiln longest showing dull red on the unglazed parts. The glaze, or more properly the enamel, which is the distinguishing feature of majolica, is made of oxides of tin and lead mixed with water, sand, and molasses, the latter to make the glaze adhere more readily to the baked ware that was dipped



FIG. 3. CHOCOLATE JAR AND JAR WITH CARMELITE ARMS
SPANISH INFLUENCE

fact that there are comparatively few examples, marked or unmarked, of these decades still existing than that the guild laws were not rigorously enforced, for the penalties prescribed were extremely severe. It is therefore a matter of congratulation that there are in this collection four such marked pieces.

With the end of the eighteenth century came the gradual decline of the art, and the middle of the nineteenth century marks its decadence. The best period of production was between 1650 and 1750.

Turning now to the majolica itself, we find that it appears to be made of two kinds of clay—red and white. The white is the softer and more porous of the two,

into it. It is the tin, of course, which gives the opaque white appearance to the enamel, and until the beginning of the last century this component was imported from Spain for this purpose.

After the glaze has dried thoroughly, the decoration is painted in colors, and the piece then put in a kiln for the second firing, which fixes and vitrifies the enamel. A noticeable feature in the decoration of Mexican majolica is the unevenness of the surface decorated, particularly to be seen in the blue and white pieces of the earlier period, where the pattern either stands out in low relief, or is slightly depressed as if stamped upon the body. The Spanish ware, which served as models for the

Pueblan potters, does not show this, but is flat and smooth to the touch, and thus can be easily distinguished from the Mexican pieces, even where there is similarity of design. A large variety of objects was produced, including albarelli, barrel-shaped jardinières, bowls, basins, inkstands, salt dishes, bénitiers, covered dishes, plates, and many other vessels of a domestic character.

The decoration of Mexican majolica is in general crude, both in color and execution, but at the same time has those primitive qualities—a strong feeling for decorative effect and freedom of design—which so often raise peasant productions to the dignity of a distinct phase of art.

Further examination of the de Forest Collection reveals the fact that the material falls naturally into four distinct groups, characterized by differences of decoration and form—Moresque, Spanish or Talaveran, Chinese, and Pueblan. The first three have the decoration in blue and white and the fourth in polychrome, although individual pieces frequently show a combination both of the color schemes and of the characteristics belonging to particular groups.

The Moresque type, which obtained from the end of the sixteenth to the end of the seventeenth century, is admirably exemplified in the large bowl or laver illustrated in figure 2, where the strap- and scroll-work in broad bands of raised blue enamel inclose smaller patterns of black lines. Around the rim is the legend, "Soy para labar los (Pur) ryfycadores y no mas" (I am for the washing of the purifiers¹ and for no other purpose). The use of black lines in the earlier period is limited to the Moresque style and does not appear again until the beginning of the seventeenth century when the Pueblan style developed. Also of this period, and in the spirit of Moresque design, is a plate in which the domes of a mosque form an important part of the decoration.

It is the Spanish or Talaveran group, however, which dominates the majolica production up to the end of the eighteenth

century. Beginning in the middle of the seventeenth century, with the arrival of



FIG. 4. VASE IN CHINESE STYLE
1680-1700

the Dominican potters from Talavera, Spain, this influence showed itself very



FIG. 5. JARDINIÈRE, 1700-1750

strongly in the forms in which the clay was potted, particularly in the albarelli of Ital-

¹Small oblong linen cloths used for cleansing the chalice after Mass.

ian provenance originally, and in the barrel and urn-shaped jardinières and water jars.

The decoration of this group frequently consisted of animal, bird, and human forms, surrounded by foliate ornaments often so crowded together as to give an effect of solid color, especially when the design was tattooed, that is, composed of thickly set dots of dark blue, interspersed with small animal motifs painted in silhouette. The jar, shown in figure

The Chinese influence which characterizes the third group, came to Mexico about 1600, through the Philippines and Japan; there are records of a visit in 1610 by Vivero, the Ex-Governor of the Philippines and twenty-three Japanese noblemen and merchants, who spent five months in Mexico. China, at a little later period, began to ship her wares to New Spain, and the effect of these upon the pottery industry is unmistakable. The vase (figure 4)



FIG. 6. PAIR OF PUEBLAN WATER JARS, ABOUT 1800

1, Spanish in form as well as decoration, shows this well, and the chocolate jar (figure 3) illustrates still another type of "Spanish" decoration, namely, crudely executed motifs of bands and scrolls. Such chocolate jars were fitted with metal collars and tops that locked, for the safe-keeping of chocolate and vanilla. Arms of the religious orders were not infrequently introduced, undoubtedly as much for purposes of identification as for decoration. We find in this collection an albarello, and the large tile lavatory referred to later, with Franciscan arms, a jar with Carmelite arms (figure 3), and a pair of plates with a pillar taken from the arms of the Convent of Ensenanza of Mexico City.

is typically Oriental in shape and decoration with its white reserves on a blue ground; and a barrel-shaped jardinière (figure 5) is doubly interesting in its combination of Spanish shape and Hispano-Chinese decoration. In the white reserves of this are represented a Chinaman carrying a jar, a Spaniard playing the guitar, a Chinaman with arms outstretched, and a gentleman whose costume suggests the Near East, gazing through a telescope.

By the beginning of the nineteenth century, the Chinese influence had entirely disappeared and the Pueblan potters had begun to develop a distinct native style not related, however, to the designs found on the aboriginal Indian pottery, and to

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use a wider range of colors, including green, blue, yellow, red, brown, black, and an agreeable shade of mauve or rose. One specimen in the Museum collection (figure 7) upon which this beautiful color appears, is a covered dish bearing the inscription "Viva Fernando 7," referring to Ferdinand the Seventh (1808-1833), during whose tyrannical reign the Spanish colonies in America gained their independence. The water jars illustrated in figure 6 are unusually fine pieces of the period, and show the native influence in the tiled house and the crudely drawn figures of Indians and Mexicans that are part of their decoration. The de Forest Collection is particularly rich in pieces of this period.

As the century advanced, however, the color became gaudy and the design lost its original simplicity. The middle of the nineteenth century saw the complete decadence of the art, and only very recent productions have reverted to the admirable products of the sixteenth century.

There remains still, however, that important branch of the majolica industry, tile making, and in this, just as in the other objects, there are to be distinguished four distinct groups. Tiles in Mexico were used extensively for ecclesiastical edifices, and we find in the vicinity of Puebla entire façades of churches covered with tiles in the most elaborately executed pat-

terns, domes, and pillars incrusted with colored tiles—sometimes further ornamented by glazed statues—wall mosaics of great size, baptismal and holy water fonts, and extensive lavatories.

It is a tiled lavatory of this sort that is perhaps the most interesting feature of this comprehensive collection. It was made for the Church of San Francisco at Puebla in 1830, and combines in its decoration the blue and white style of the seventeenth century with the later polychrome style. It is about eight feet long and has three large basins let into its top surface for the ceremonial ablutions of the priests before Mass. Large urns of flowers and panels similar to those found on the façade of the same church, and in the choir of Santa Maria de Los Angeles at Churubusco, Mexico, are painted on the vertical surfaces of the lavatory; and on the center of the front is the escutcheon of the Franciscan order. At the present time, no other piece of tile work so splendid is known outside Mexico.

Taken in connection with the other groups of objects referred to—extensive and representative as they are—it is hardly rash to say that it makes the de Forest Collection of majolica unique in interest and importance, and assures for it a lasting place among the great collections of American ceramics.

R. A. P.



FIG. 7. COVERED DISH WITH PUEBLAN DECORATION, 1815-1825

THE MUSEUM IN WAR TIME

WHAT effect has the war had upon the Museum? This natural question has been asked so many times during the last three years, and especially during the last few months, that perhaps a general answer to it will be of interest to readers of the BULLETIN. It will at least give an idea of the difficulties with which we have to contend in maintaining the institution at its usual state of efficiency, as we are endeavoring to do.

To begin with a difficulty in which we are sure to strike a sympathetic note, let us take the high cost of living, which we share with the rest of the community, and, it may be added, in proportion to our size. For although a museum does not eat, those in its service do, and it was to help them in this matter that the Trustees voted last winter a bonus to all its regular employees who were receiving salaries of \$1,200 or under, of five per cent of their pay for the year 1916, and ten per cent for the current year, this money to be paid out of Museum funds. At the same time the cost of supplies required for our regular work has been increasing, in some instances by leaps and bounds, putting a double pressure upon the need for economy. Perhaps the most striking example of this is the price of coal, which has risen so much since our annual budget was made up, in December, that we have before us at present the prospect of an increase above our estimates for the year of \$10,000 for this one item alone. Yet the building must be kept heated and lighted, and as the City has not increased our appropriation for maintenance to help meet these emergencies, the extra cost of all these items must be paid out of our own funds, thereby curtailing proportionately our ability to purchase objects for the enrichment of our collections.

Another obstacle we have had to contend with is the difficulty of getting the materials we want, at any price. To take one instance, everybody is familiar with the fact that with the falling off in importations produced by the war, there is an increasing dearth of textile fabrics in our

market, not yet made good by our own manufacturers. This has come at a particularly hard time for us, because in former years the effectiveness of many of our galleries was due in great part to the use of a fabric of moderate cost as a wall-covering, harmonious in color and pattern with the objects displayed against it. We had hoped to continue this system in certain rooms of the new wing, as well as in the rearrangement of other galleries, while the wall-coverings in some of the older galleries are so faded that they call for renewal. Yet the range of choice now offered to us is so limited, and the prices have become so high, that for only a few rooms have we been able to find satisfactory materials within our means, and in others the wall-coverings have been painted over to preserve something of the effect desired.

On the other hand, when the necessary supplies have been obtainable, the delays in their delivery have sometimes called for the extreme exercise of patience, and have held up important work for weeks at a time. This has been especially true of our exhibition cases, of which large numbers have been required by our additions and rearrangements. It is true that these cases are constructed in our own shops, but the metal for their framework has to be furnished in certain lengths and shapes, and as the furnisher has been for some time one of the principal makers of munitions in the country, the reasons for the delays are obvious. We do not complain, recognizing how insignificant our interests are as compared with the great need, but the fact is worth mentioning, because it has been a fundamental cause of our slowness in getting the new wing ready for exhibition, and in reopening the galleries formerly occupied by the Morgan Collection.

Turning now to another aspect of the war's effect upon the Museum, there is something to be said about the havoc it has already wrought in our personnel. Since its outbreak in 1914, and owing directly to it, our scientific and office staff has lost—or is about to lose—for the time at least, sixteen members, and the fate of six others was still doubtful when this article was prepared. Of our attendants

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and workmen ten have been called through draft or enlistment, and fourteen are liable to be taken in the near future. Of the higher officials, Dr. Valentiner was the first to go, for although his definitive resignation as Curator of the Department of Decorative Arts was not presented until last December, he has been virtually lost to the Museum since the summer of 1914, when, being in Germany, he enlisted at once as a volunteer in the German army, in which he is now an officer. His loss was soon followed by that of Arthur C. Mace, who, being an Englishman, enlisted in the British service and is now an instructor in the army. Louis Marchat, who had only just arrived from France to take up his position as an attaché in our Department of Arms and Armor, was at once called back for service in the French army, and so the story goes. With the entry of America into the war, matters naturally became much more serious, and as can be judged from the figures given above, we now find ourselves crippled in almost every direction. The Department of Arms and Armor has been deprived of two skillful assistants, Messrs. Rowland and Grancsay; Mr. Winlock, Assistant Curator in the Department of Egyptian Art, is now a captain in the Coast Artillery, while besides Mr. Mace, our expedition in Egypt has lost for the time three valuable members, H. S. Evelyn-White, H. R. Hopgood, and Henry Burton, all of whom are in the British service. The Department of Decorative Arts has been, or is about to be, entirely stripped of its men. Mr. Friedley, to be sure, resigned his position as its Acting Curator in order to take up other work, but he is now expecting to be called upon for war duties. Mr. Milliken is now at Plattsburg, and Messrs. Plimpton and Aubé have also been called for military service. Fortunately we can look forward in the autumn to the return of Joseph Breck, as head of the department, to help stem this outward tide. Of the Museum Instructors, Alan Gordon has enlisted for the Signal Service, leaving another gap to be filled—but it is not necessary to go further into details, as these facts will show what serious inroads are being made upon our

staff. It is not merely a question of numbers. The workmen and attendants who leave we can hope to replace, but the men whose names have been mentioned were trained especially for the work upon which they have been engaged, some of them being experts of high standing in their profession, and their places will be difficult, if not impossible, to fill, independently of war conditions.

In one respect, and one in which there may be more general interest than in what has already been described, the effect of the war thus far has been entirely contrary to our expectations, namely, in the opportunities for purchasing. When it began, the general belief was that, with the scale on which it was being undertaken and the tremendous increase in the burden of taxation in which it would involve every country of Europe, works of art would soon be coming into the market in great numbers and at greatly reduced prices. Up to the present, however, neither has happened. The number of first-class works of art of whatever nature that have been offered for sale in Europe during the last three years is very much smaller than in the three years preceding, and this is especially the case with fine paintings, as any one can judge who has been familiar with our own market. Dealers, museums, and private collectors are having the same experience. There are plenty of people ready and eager to buy, but the things do not come out. The late John G. Johnson, known all over Europe as a quick buyer, said shortly before his death last spring that since the war began he had had hardly anything offered him which was worth consideration, and this is the common report. Various reasons are assigned for this surprising situation, which it would take too long to discuss, especially as none of them wholly explain it, but the fact remains.

As to prices, they have never been so high as they are at present. The late Mr. Morgan used to be thought to pay royally for things that he wanted, but the prices he gave were often moderate in comparison with those which are being asked and obtained nowadays. This is partly due to the scarcity alluded to, but

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there is another cause, directly due to the war, which operates much more powerfully to our disadvantage. Not only in America, but in every country in Europe, neutral as well as belligerent, which has not been actually devastated, private fortunes already large have been vastly increased, and new crops of millionaires have sprung up, including many who are only too ready to invest their surplus in works of art. It is these people quite as much as the dealers who have made the present prices, and America is by no means the only country in which these prices prevail. A well-known Italian dealer who arrived here last spring reported that he had had an unusually successful season before his departure. On surprise being expressed at this, in view of the fact that there had been no Americans traveling in Italy during the winter, he replied: "Ah, but you must remember that in my country also there are people who have been making a great deal of money, and with them we have done a very good business." Public auction sales in various European centers have shown how keen this competition is, and they prove that it is by no means wholly a dealers' movement. An illustration, the more significant because it concerns a branch of art which is not popular among American private collectors, is the recent sale in London of the famous Hope Collection. In that were included 155 Greek vases which, according to the London Times, were expected to bring a total of about five thousand pounds, instead of which they went for nearly seventeen thousand!

Under conditions such as these it requires skilful manoeuvering and—it must be admitted—many futile efforts, to get what we want at prices which are justifiable or within our means. Nevertheless, we are not discouraged; and when the war is over, when the submarine peril is past, and we can safely bring across the Atlantic the things that have been accumulating for us on the other side, we hope to show that we have had our fair share of success in spite of the obstacles. We look forward, therefore, not despondently, to the day when our Recent Accessions Room shall

no longer have the lean appearance it has so often presented in these last years, and when the affairs of the Museum shall have resumed their normal course. In the meantime our motto will be "business as usual." It is the belief of Trustees and staff alike that we shall be doing a patriotic if not heroic duty by keeping the Museum active during the hard times that may be ahead of us, even though it serves no more than to offer to our people a distraction from the thoughts and burdens of war. In common with our sister-institutions we wish to demonstrate that even in a struggle like that which we are facing, America does not neglect the arts of peace. Therefore, our friends may be assured that, in spite of handicaps such as have been described, the Museum will continue its educational work, and increase the attractiveness of its exhibits, with unremitting effort.

E. R.

A LADY OF THE NILE¹

THE TOMB OF SENEBTISI AT LISHT. By Arthur C. Mace and Herbert E. Winlock. Publications of the Metropolitan Museum of Art Egyptian Expedition, edited by Albert M. Lythgoe. Paper, \$8; half leather, \$10.

AS the beginning of what is certainly to prove one of the leading series of published archaeological researches, the appearance of this sumptuous volume is an important event. For nearly a decade we have learned to look for the brief preliminary bulletins of the work of the Metropolitan Museum in Egypt under the able leadership of Albert M. Lythgoe, as very instructive reports from the field. The present volume crowns this nearly ten years' work as the inauguration of a series of exhaustively detailed accounts both in

¹This notice of a museum publication is reprinted, with permission, because it says some things which the Museum could not say, but which it has a justifiable pleasure in reading. It may, therefore, be excused for desiring to call the review—by Professor James H. Breasted of the University of Chicago—to the attention of the readers of the BULLETIN. The material from the tomb of Senetbisi, referred to in this review, is on exhibition in the Ninth Egyptian Room.—EDITOR.

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the course of the excavations in the field and of the objects which the excavations have disclosed.

The leading museum of the United States is not content to dispatch an expedition for the purpose of merely grubbing for showy museum pieces, after the inherited manner of not many years ago; nor to limit its field work to the making of so-called "discoveries" which are not to be published as modern archaeological science requires. The field work in this expedition has been conducted after the most rigid scientific methods, as they have been developed in recent years; and this volume shows that the discoveries made are to be reported in the same careful scientific spirit. It is worthy of notice that such a controlling policy is entirely feasible for a museum which must likewise meet the requirements of public exhibition. Any one who has visited the wonderfully installed Egyptian collections of the Metropolitan Museum will certainly not come away with the impression that the needs of the visiting public have been sacrificed to the requirements of archaeological science.

It will be seen, then, that the volume under discussion is part of a large and comprehensive plan of archaeological work, which neglects neither science nor the public, but has considered the needs of all with real scientific statesmanship. The plan even includes, besides excavation, an effort to save some of the fast-perishing records of Egypt already above ground, especially the painted tomb-chapels of Thebes. Several of these are to be copied and published in facsimile plates, the first instalment of which, the tomb of Nkaht, has now just appeared. This most laudable addition to the expedition's work of excavation will contribute essentially to the preservation and understanding of a little-explored field of ancient life and art, which throws much light upon the early civilization of neighboring Asia, as well as upon the emerging civilization of Europe, in an age when Egypt was the leading contributor to the dawning culture of the European peoples.

The volume under review is devoted to

the tomb of a lady of rank who was buried in the royal cemetery at Lish, in the court of the Grand Vizier's tomb early in the Twelfth Dynasty, that is, towards 2000 B. C. The excavation of her tomb typically illustrates the irresistible fascination, the brooding charm investing such surviving glimpses into that remote life of the Nile dwellers, which was flourishing so exuberantly under the bright skies of Egypt forty centuries ago. When the modern excavators penetrated Senebtisi's subterranean burial chamber, they found her lying in the innermost of the three cedar coffins, surrounded by mortuary furniture, chiefly pottery jars and dishes, which still contained remnants of food offerings, but included also a wig-box, a box for staves and magically potent sceptres, two little wooden shrines for sacred emblems, and a chest for the jars containing the perishable internal organs of the noble lady. These things had been disturbed by ancient tomb robbers, and the large outermost coffin stood askew where the marauders had pushed it in their efforts to obtain the gold leaf with which its exterior was adorned. Recessed into the stone floor were the wooden skid poles along which the ancient undertakers had slid the coffin into place on the day of burial. These were exposed to view when the tomb-robbers pushed the coffin aside, and showed the excavators where the coffin had originally stood.

While the body of the lady had suffered sadly from decay, it was still adorned with the jewelry with which she had been decked by her friends for burial. Embedded in a layer of resin at the head was a graceful chaplet of gold which had once encircled her head-dress; her wig was starred with golden rosettes; two collars and three necklaces of gold, silver, carnelian, green felspar, and lapis-lazuli, one with a very cleverly devised and perfectly wrought clasp of gold, hung at the neck and breast; two handsome girdles in beads of various colors, one with a golden name-plate in front bearing the lady's name, encircled her waist; while armlets and anklets of glaze and golden beads completed the sumptuous array with which this ancient

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beauty of the Nile passed into the shadowy realm of Osiris. By her side lay ten ceremonial staves, and a so-called fly-whisk, a kind of three-tailed whip, the only well-preserved example of this familiar but curious and little-understood instrument.

Few burials of this age have been found so capable of detailed record, and the methods of detailed observation and careful preservation practised by the excavators as their task proceeded make this achievement of Mace and Winlock a model of how such field work should be done. Without methods like this in the field no such published record could be produced as we find in the volume under review. It furnishes a standard basis with which we shall be able to study, estimate, and compare future finds of the same general age. It is in many respects a compendium of burial practices of the Middle Kingdom.

The jewelry, which is very fully presented in color plates, photographs, and drawings, makes the volume of importance to all students of the goldsmith's art, and for the first time it will now be possible to reconstruct some of the still tentatively rearranged pieces among the famous Dahshur jewelry found by De Morgan and now in Cairo. The painstaking field method, which recovered the designs of Senebtisi's bead necklaces and girdles, is in noticeable contrast with the lack of such methods in the recovery of the Dahshur treasure. It is interesting to notice that, whereas the Dahshur princesses were decked for burial in solid gold, Senebtisi's relatives could often do no better for her than furnish paste overlaid with goldleaf. The coffins offer fine examples of the clever woodwork of the Egyptian craftsmen, especially in the matter of ingeniously secreted closure fastenings. The staves, the sceptres, the fly-whisk, and other instruments are elaborately compared with the known materials, which are carefully listed and, if the conclusions reached are not always convincing, the fault is not so much that of the treatment as that the problems attacked are some of them at present insoluble.

The principal contention of the volume is interesting and important. The earlier burials of Egypt reveal how wistfully the

Egyptian clung to the material things of earthly life, and how difficult he found it to dissociate the life hereafter from such things. He therefore could not resist putting into the tomb an elaborate material equipment for the next world, including such things as model Nile boats and many groups of household servants wrought in the form of wooden models and engaged especially in the preparation of food; while the large rectangular coffin was painted throughout its interior with bright pictures of clothing, weapons, furniture, perfumes, ointments, etc., needed by the dead in the next world. Such burials as these have commonly been accepted as of the Middle Kingdom or Twelfth Dynasty type. Now the lady Senebtisi was not so equipped. She had no boat, no servants, no paintings on the interior of the coffin. Mace and Winlock call attention to the fact that the court burials of the same date at Dahshur show the same noticeable lack as that of Senebtisi. They therefore contend that the Senebtisi and Dahshur interments represent a "court type" of burial, while the tombs with the boats, servant models, etc., are a "provincial type." They contend further that the two types were not contemporary, but that the "provincial type" usually accepted as Middle Kingdom was in reality older, and should be dated under the Ninth and Tenth Dynasties, the Heracleopolitans.

To the reviewer the authors seem to have made a strong case. Moreover, their contention is corroborated by a further interesting fact of great importance which they have not adduced. The remarkable skeptics and misanthropes of the Middle Kingdom looked back upon the vast pyramid cemeteries of the Old Kingdom with complete disillusionment regarding material equipment for the hereafter, as they contemplated the ruined tombs of their ancestors:

Behold the places thereof,
Their walls are dismantled,
Their places are no more,
As if they had never been.

Lo, no man taketh his goods with him,
Yea, none returneth again that is gone thither.

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A generation whose thinking men spoke like this might conceivably abandon the little wooden Nile boats, the wooden figures of the household servants, and the paintings on the interior of the coffin, even though a lady like Senebtisi might not be able to leave all her personal finery be-

hind. It would seem, therefore, that the admirable volume which Mace and Winlock have given us furnishes further illustration of a remarkable stage in the intellectual and religious history of that gifted people among whom civilization first began.—*THE NATION*, July 26, 1917.

NOTES

THE HUDSON RIVER SCHOOL: A BULLETIN SUPPLEMENT. In carrying out the request of the Mayor's Committee on commemorative exercises in connection with the completion of the Catskill Aqueduct, to be celebrated October 12-14, the Museum has brought together in Gallery 25 as many as possible of its paintings by members of the so-called Hudson River School, the American landscapists who found the scenery of the country along the banks of the Hudson River and in the neighborhood of the Catskill Mountains their inspiration and by their paintings showed its beauty to others. This collection of landscapes will be shown from October 9, Tuesday preceding the celebration. In addition, a supplement to the *BULLETIN*, mailed with this issue, contains an historical account of the school, with brief biographical notes and descriptions of the paintings in this Museum.

CLOSING OF THE EXHIBITION OF THE MCFADDEN COLLECTION. Sunday, October 14, is the last day for the exhibition of the noteworthy collection of British paintings—portraits and landscapes—belonging to John H. McFadden of Philadelphia, which has been shown at the Museum since last June and has attracted much attention.

EXHIBITION OF ITALIAN RENAISSANCE WOODCUTS. The loan exhibition of Italian woodcuts of the Renaissance period, announced in the August *BULLETIN*, will begin on November 5 and will continue for several months in the gallery (J 8) occupied during the summer by the Museum collection of lithographs and woodcuts by Whistler. The lithographs will remain on exhibition through Sunday, October 14.

SUNDAY AFTERNOON LECTURES. On the four Sundays of last March two of the Trustees of the Museum, Howard Mansfield and R. T. Haines Halsey, gave public illustrated lectures on subjects germane to the Museum collections. This experiment proved so successful that this year a public lecture has been arranged for every Sunday afternoon at 4 o'clock during the entire winter season from October 28 to April 21. These will be given by museum trustees and curators, college professors, artists, writers and connoisseurs on art. Each will be illustrated by the collections themselves, by the stereopticon, and in any other way that the individual subjects require. The room will be the Class Room or the Lecture Hall according to the size of the audience. No tickets will be required. Entrance will be by the door at Fifth Avenue and Eighty-second Street. Speakers and subjects will be announced in the *Bulletin* Calendar of Lectures monthly and in the daily press.

SEMINARS FOR SALESPeOPLE, BUYERS, AND DESIGNERS. Three Saturday evening seminars for salespeople, buyers, and designers, will be conducted by Professor Grace Cornell of Teachers College, on the same general lines as those given by her last spring. In other words, the aim in these seminars will be to give practical knowledge of art and to lead to an appreciation of harmony of line and tone, of texture, pattern, and color. The dates are November 3 and 17 and December 1 at 8 o'clock; the place, Class Room C. No cards of admission are necessary, but the character of the course demands limiting the group of students to those for whom it has been arranged, salespeople, buyers, and designers.

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Preceding this course, Professor Cornell will begin a series of ten Sunday afternoon seminars, from two until four o'clock, for a small group of students—about fifteen in number—salespeople, buyers, and designers representing several different shops. The work is to be progressive in plan and so each person to whom the Museum grants this special opportunity will be expected to attend regularly and to enter into the class work. The first meeting of the class will be held on Sunday afternoon, October 7, at 2 o'clock, when the members may register for the course; the subsequent meetings will occur on the nine Sundays following.

STORY-HOURS. Two courses of story-hours for children will be given by Miss Anna Curtis Chandler of the Museum staff this winter from October to April in the Lecture Hall. In this pleasant way, the foundations for an appreciation of beauty in line and color may be laid in early childhood, and some of the main incidents in the long story of art may be learned almost unconsciously.

On Saturday mornings at 10:30 o'clock, beginning October 6, the stories will be told to Children of Members, who will be admitted by special tickets sent to all members. Each story will be illustrated by lantern slides and followed by a visit to the galleries.

On Sunday afternoons at 3 o'clock, beginning October 7, the stories will be told for all, both children and any adults who are interested. No tickets of admission will be necessary.

The entrance for all these story-hours is the door at Fifth Avenue and Eighty-second Street.

REARRANGEMENT OF THE CLASSICAL COLLECTION. The rearrangement of the classical collection in its new quarters on the first floor of Wing J is proceeding as rapidly as possible. It is hoped that it will be completed toward the end of November. A Handbook of the collection is being prepared and will be issued simultaneously with the opening.

CHANGES IN THE PAINTINGS GALLERIES. Among the paintings recently hung in the galleries are two placed in Gallery 30, an Annunciation by Jacopo del Sellaio and a Madonna and Child by Lo Spagna, both lent by Mrs. G. B. McClellan; one in Gallery 20, the Hall at Shinnecock by William M. Chase; and four in Gallery 15, the Marine by Rockwell Kent, The Albany Boat by Gifford Beal, In the Deep Woods by Charles S. Chapman, and Late Summer Moonrise by Ben Foster.

CHANGES IN THE MUSEUM STAFF. Joseph Breck, appointed Curator of the Department of Decorative Arts and Assistant Director last June, will assume his duties on November 1. Miss Florence N. Levy, since 1909 a General Assistant at the Museum, has resigned to take over the management of the Art Alliance of America. Those changes in the Museum personnel that are due directly or indirectly to the war are recorded elsewhere in this issue.

CATALOGUE OF EARLY ORIENTAL RUGS. The Museum would be glad to obtain two or three copies of the illustrated Catalogue of a Loan Exhibition of Early Oriental Rugs held November 1, 1910-January 15, 1911, written by Wilhelm R. Valentiner.

LIST OF ACCESSIONS AND LOANS

SEPTEMBER, 1917

CLASS	OBJECT	SOURCE
CERAMICS.....	*Two pottery lids, Han dynasty; two vases, two cups, and a jar, Ming dynasty—Chinese.....	Gift of Lee Van Cheng & Co.

* Not yet placed on Exhibition.

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CLASS	OBJECT	SOURCE
(Floor II, Room 30)	Painting, Annunciation, by Jacopo del Sellaio, Florentine, 1442-1493; Madonna and Child, by Lo Spagna, Italian, early sixteenth century.....	Lent by Mrs. George B. McClellan.
(Wing H, Room 8)	Burgonet, Negroli workmanship, Italian (Milanese), 1540; armet, German (Maximilian), about 1520; claymore, late fifteenth or early sixteenth century; broadsword, 1615—English; pair of pistols, by John Campbell of Doune, Scottish (Highland), end of seventeenth century.....	
(Wing H, Room 9)		Lent by Mrs. Rutherford Stuyvesant.
	*Painting, Portrait of a Lady, by Jean Marc Nattier, French, dated 1743.....	Lent by Mrs. Rutherford Stuyvesant.

LIST OF DONORS OF BOOKS

Bashford Dean
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Karel H. de Haas

Rudolf Meyer Riefstahl
Maurice Sloog
S. M. Spitz

CALENDAR OF LECTURES

OCTOBER 6 TO NOVEMBER 11, 1917

October 6	Story-Hour for Members' Children	Anna Curtis Chandler	10:30 A. M.
7	Salespeople's Seminar	Grace Cornell,	
		Teachers College	2-4 P. M.
7	Story-Hour	Anna C. Chandler	3:00 P. M.
13	Story-Hour for Members' Children	Anna C. Chandler	10:30 A. M.
14	Salespeople's Seminar	Grace Cornell	2-4 P. M.
14	Story-Hour	Anna C. Chandler	3:00 P. M.
20	Story-Hour for Members' Children	Anna C. Chandler	10:30 A. M.
21	Salespeople's Seminar	Grace Cornell	2-4 P. M.
21	Story-Hour	Anna C. Chandler	3:00 P. M.
27	Story-Hour for Members' Children	Anna C. Chandler	10:30 A. M.
28	Salespeople's Seminar	Grace Cornell	2-4 P. M.
28	Story-Hour	Anna C. Chandler	3:00 P. M.
28	Collecting Art Objects in Japan	Bashford Dean	4:00 P. M.
November 3	Story-Hour for Members' Children	Anna C. Chandler	10:30 A. M.
3	Salespeople's Seminar	Grace Cornell	8:00 P. M.
4	Salespeople's Seminar	Grace Cornell	2-4 P. M.
4	Story-Hour	Anna C. Chandler	3:00 P. M.
4	The Museum's Excavations in Egypt	Albert M. Lythgoe	4:00 P. M.
9	The Evolution of Landscape Painting (Members)	Edith R. Abbot	11:00 A. M.
10	Story-Hour for Members' Children	Anna C. Chandler	10:30 A. M.
11	Salespeople's Seminar	Grace Cornell	2-4 P. M.
11	Story-Hour	Anna C. Chandler	3:00 P. M.
11	Mediaeval Architecture	A. Kingsley Porter, Yale University	4:00 P. M.

*Not yet placed on Exhibition.

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Curator of Paintings,
Curator of Egyptian Art,
Acting Curator of Dec-
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Curator of Armor,
Curator of Far Eastern Art,
Curator of Prints,
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BENEFACTORS, who contribute or devise.....	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually.....	25
ANNUAL MEMBERS, who pay an- nually.....	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Orders by mail may be addressed to the Secretary. See special leaflets.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.

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THE METROPOLITAN MUSEUM OF ART

PAINTINGS OF THE HUDSON RIVER SCHOOL

BROUGHT TOGETHER IN COMMEMORA-
TION OF THE COMPLETION
OF

THE CATSKILL AQUEDUCT



SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
OCTOBER, MCMXVII

NOTE

THE Mayor's Committee on commemorative exercises in connection with the completion of the Catskill Aqueduct, to be celebrated October 12, 13, and 14, having requested the historical, scientific, and art societies and museums to mark the occasion by appropriate exhibitions in their galleries, the Metropolitan Museum of Art has arranged to show its group of paintings by the artists who, full of appreciation for the beauty of the country along the banks of the Hudson River and within the region of the Catskill Mountains, so identified themselves with these sections as to gain the name of the Hudson River School. Engravings of the works of these artists will be shown at the same time at the New York Public Library.

This collection of pictures, besides reminding us of the debt we owe to the men who gave us our most characteristic national art, will take on the value of historical documents through their record of changes brought about by the creation of large bodies of water where formerly were woods

and meadows. In this connection, a certain interest attaches to the fear expressed by William Cullen Bryant, the laureate of this region, in his poem called: *An Indian at the Burial-Place of his Fathers*.

"Before these fields were shorn and tilled,
Full to the brim our rivers flowed;
The melody of waters filled
The fresh and boundless wood;
And torrents dashed and rivulets played,
And fountains spouted in the shade.

"Those grateful sounds are heard no more,
The springs are silent in the sun;
The rivers, by the blackened shore,
With lessening currents run;
The realm our tribes are crushed to get
May be a barren desert yet!"

The fear was unfounded. Science, of which the Indian knew nothing, has triumphed over nature, and in the Catskill Aqueduct has created Art, as well as a blessing to mankind for ever.

THE HUDSON RIVER SCHOOL OF PAINTERS

THE group of artists, called after the place of their favorite subjects the Hudson River Painters, presents the nearest approach to a native school of art which America has yet produced. Before the

visited Europe, it was not as students who went there to learn their craft but as already practising artists. In general they had a strong belief in the superior beauty of the American landscape and this belief



SUMMER AFTERNOON BY ASHER B. DURAND

time of their appearance our art was practically an offshoot from the contemporary English school and after them, with a few prominent exceptions, our artists have been cosmopolitans, with aims that could not be called peculiar to America. It is the national flavor in the Hudson River Painters that gives them their particular interest.

After the ties which connected us with the mother-country had been weakened and a new self-consciousness had come over the young nation, these painters had their rise. They were mostly trained in America, that is, what training they had, and when they

was shared by the patrons who gave them generous encouragement.

The vitality of the group was short-lived. Founded as it was on the comparative isolation of America, it could not withstand the increasing contact with European ideas and standards, and from the last quarter of the century the Hudson River pictures were no longer sought for and rapidly fell into an undeserved disrepute, from which only in our own time are they beginning to emerge.

The present exhibition is made up from the number of excellent and important examples of these paintings which belong to

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the Museum. The following comments on the artists and their pictures are intended to serve as a guide for the visitors to the exhibition.

THOMAS DOUGHTY was the earliest who painted American landscape in a characteristic fashion. He did not adopt art as a profession until rather late in life, giving up for it the business of a leather manufacturer. A gentle and sincere love for country places is the ever-present quality of

founder of the realistic tendencies of the school in distinction to Cole, an artist of an allegorical and poetic intention, who furnished its first romantic element. Four works by Durand are in this exhibition; The Beeches (D 93-6), dated 1845, is the earliest; In the Woods (D 93-3), 1855, is of the same general type, and both manifest his extreme care in the delineation of each detail of tree trunk, shrubbery, or rock. The Landscape (D 93-1), 1853, comes between



THE MOUNTAIN FORD BY THOMAS COLE

his pictures. The example of his work here shown, the Landscape (D 743-3) is one of the most ambitious of his efforts. Two other works by him may be found in Gallery 12 (D 743-1, D 743-2).

ASHER B. DURAND was a more important artist. He was a few years younger than Doughty. Like him he became a painter at middle age. He had been an engraver in his youth and the hard and dry engraver's method influenced his manner of painting. One of his studies for engraving, the copy of Ariadne, by Vanderlyn, hangs in Gallery 12 (D 93-4). He was interested particularly in the facts of landscape and, broadly speaking, may be termed the

these in time. His most attractive picture here is the Summer Afternoon (D 93-7), 1865. It was bought directly from the artist by Morris K. Jesup. In the Jesup house, the picture was placed in a panel constructed for it over a mantel, and its frame of dark wood enhanced the delicacy of its coloring. It does not show to equal advantage in our surroundings. "The sky, the atmosphere, the vegetation and especially the noble group of trees, all breathe an air of quiet brooding, warmth and repose," says Tuckerman, the enthusiastic chronicler of these painters, writing in his Book of the Artists.

THOMAS COLE, who with Durand



THE BEECHES BY ASHER B. DURAND

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shares the leadership of the Hudson River Painters, was born in England but came to America as a youth and lived in various places before he came to New York, where Durand was the first to recognize his ability. In his time his allegorical landscapes with figures, were his most famous works. Of these, the series called the Course of Empire, in the New York Historical Society, comprises the most easily seen examples. He traveled in England, France, and Italy, and painted

1846, is purely imaginary and might have been inspired by Walter Scott. Oxbow (C 671-5) is a view on the Connecticut River near Northampton. It is nearer to the style of Durand, in certain qualities, than any other of these pictures, and in some directions, the foreground particularly, it approaches the work of Frederic E. Church, the pupil of its author.

FREDERIC E. CHURCH was the most skilful of all these painters. From Cole he



THE PARTHENON BY FREDERIC E. CHURCH

some of his pictures abroad. Local facts meant less to one of his temperament than to men of the type of Durand and his followers. The Roman Aqueduct (C 671-3) was painted in Florence in 1832, and The Titan's Goblet (C 671-4), 1833, was also painted abroad. This last is a fantastic picture, in which an enormous goblet, the stem of which is a great tree trunk, is placed in a landscape. The goblet contains an ocean with ships sailing on it and at its rim are forests and plains in which appear buildings and ruins. It is an illustration, it is said, of the Norse legend of the Tree of Life. The Valley of the Vaucluse (C 671-2) was painted in Rome in 1841. The scene is near Avignon—at a place made famous by Petrarch. The Mountain Ford (C 671-6),

inherited the love of the "noble subject," immense views, such as the Heart of the Andes (C 47-2), or the Aegean Sea (C 47-1), both in Gallery 12. "He arranged all . . . in a sort of panoramic combination and added every conceivable adjunct of light and atmosphere, rainbows, mists, sunsets, eruptions, and the result is not absurd, but, on the contrary, always interesting, and, in some of the later work, like the Parthenon, noble and beautiful." Thus writes Samuel Isham, in his History of American Painting, and he adds: "There is probably no man today who could do the same thing." An examination of the Aegean Sea, for instance, will prove this latter assertion beyond a doubt. The Parthenon (C 47-3) that Mr. Isham speaks

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of, once a part of the excellent Jesup Collection, is the only example of Church in this exhibition, as the size of the gallery does not permit the showing of the larger canvases. The Parthenon was painted in 1871. Compared with the works of an earlier time it is a simple picture. The effect is that of the golden light from the afternoon sun and there is no departure from plausible fact in its arrangement. "Noble and beautiful" are fitting adjectives to apply to it.

exhibited, "the truth to locality and geographical or botanical fact" for which he was praised is joined to a sense of the impressiveness of the views he was portraying. The Landscape (K 41-39) is a scene on the Hudson River, north of West Point, looking toward Storm King. Lake George (K 41-40) was painted in 1869; the nobility of its conception is only marred by the inadequate and fussy foreground. A peculiarity of many of these pictures is that,



LAKE GEORGE BY JOHN F. KENSETT

The influence of Durand was more extended than that of Cole. The most prominent of Durand's followers in his own time was JOHN F. KENSETT. His vogue was enormous and as late as 1873, the year of his death, the pictures and studies left in his studio sold for the great sum of \$150,000. Thirty-eight of these, some unfinished, the work of the artist's last summer, belong to the Museum but are not at present on view. His pictures in this exhibition show the artist in a juster light than do the thirty-eight sketches, and explain better the high appreciation in which he was held by his contemporaries. He also had been an engraver and shows it in his painting. But in the two examples here

though the skies and distances are often skilfully painted, the artists found difficulty in arranging the nearer parts of the landscape and imparting solidity to them.

This criticism applies with greater force to the work of JOHN W. CASILAER, who in all ways resembles Kensett. In his view of Lake George (C 26-2), painted in 1857, the sky is tender and luminous, the distant mountains are truthfully and sympathetically rendered, but the shore and trees in the foreground one would say to be the work of another and less skilful painter. These incongruities are to be expected, however, in the work of artists whose training has been more or less haphazard, and Casilaer, too, had been an engraver and

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applied its method to painting. The Distant View of the Catskills (C 26-1; shown on the cover of this pamphlet), rather a conventional work, dates from the artist's late years, having been executed in 1891.

With the others in the following of Durand can be grouped JASPER F. CROPSEY, WILLIAM HART, JAMES BRICHER, and the early work of DAVID JOHNSON. The Landscape by JASPER F. CROPSEY (C 881-1), 1853, displays no remarkable differences in excellencies or defects from the works of his fellow-painters. WILLIAM HART is at his best in the Seashore—Morning (H 251-2), a work of richness of color and skill in handling, particularly in the blended and fused tones of the sky and distance. His Scene at Napanoch (H 251-1) is hardly distinguishable from the works of the others. JAMES BRICHER'S contribution to the exhibition, Marine (B 76-1), is a pleasant souvenir of a tranquil summer afternoon on the seashore. DAVID JOHNSON, in some of his early work carried to a far degree the luminosity and delicacy in the imitation of hazy distances, which was the chief asset of these painters. Near Squam Lake, New Hampshire (J 63-3), painted in 1856, is an excellent example of this quality. Bayside, New Rochelle (J 63-2), is a later work and exemplifies in itself the effect of the ill-digested foreign ideals on the American school. It is little more than an imitation of Rousseau, clever enough as such, but the quality which made his early pictures worth while has quite disappeared.

ALBERT BIERSTADT, born in Germany and trained for several years in Düsseldorf, was an imitator of Frederic Church, but was far from attaining the skill of that painter, though he was equally famous for a time. His Rocky Mountains (B 473-1), 1863, shown in the northeast stairway, was one of the sensations of its epoch and was sold for \$25,000. His example in this exhibition, The Merced River, Yosemite Valley (B 473-2), has precisely the same qualities, but, owing to its more reasonable size and less stupendous subject, appears to far better effect than the other.

SANDFORD R. GIFFORD appears somewhat apart from his fellow-painters, his

most lively influence being apparently received from the type of Turner's pictures, where the effect of looking toward the early morning or late afternoon sun is the motive. Certainly the two works by him here shown, Kaaterskill Clove (G 361-3), 1862, a view in the Catskill Mountains, and Tivoli (G 361-2), 1879, display this influence.

WORTHINGTON WHITTREDGE was trained at Düsseldorf, in his time the chief goal of American students, but the style of that school was thrown off after some years' practice at home. Evening in the Woods (W 61-1) was influenced by Durand's wood interiors and shows the same quiet love of nature that belonged to the Durand group as a whole. But this manner was changed again later and the Camp Meeting (W 61-2), 1874, is more rounded out and less expected. There is a noble grove of trees by a lake or quiet river and a distant crowd of tiny figures gathered in front of a stand where the preacher is seen, and nearer to the spectator some children have strayed to the water's edge where they watch an improvised toy boat.

JERVIS McENTEE was of a somewhat similar temperament. He received some instruction from Church but did not attempt his master's sensational compositions. The Autumn Landscape with Figures (M 15-1) gives a favorable idea of his attainments.

In addition to the pictures already mentioned, this exhibition contains canvases by two painters who should be classed as products of the Hudson River School, though not grouped with it, their later work being the result of other influences. They are Alexander H. Wyant and George Inness. Their earlier pictures show no general dissimilarities from those of the older painters. ALEXANDER WYANT'S history is like the histories of the others. After youthful difficulties and discouragements he managed to travel in Europe, got some training in Düsseldorf, and returned home to try his fortune, with aims and ideals analogous to theirs. The Mohawk Valley (W 97-7) is an example of this time, and falls indubitably under the classification of a "Hudson River picture." Afterwards his interest in facts and details passed into an effort toward the expression of a



KAATERSKILL CLOVE BY SANDFORD R. GIFFORD

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more unified mood of landscape. His development may be traced in the Old Clearing (W 97-6) and View in County Kerry, Ireland (W 97-1), in Gallery 12, and in the various pictures of the Hearn Collection in Gallery 13.

GEORGE INNESS also shifted for himself as far as his art education was concerned. The work of Church, Kensett, and the others was the inspiration of his youth, though soon he seemed to feel the tenuousness of their aims. Voyages to Europe, first to Rome, then to Paris, widened his outlook. The Delaware Valley (In 6-5) of this exhibition, dated 1865, shows plainly

the source of his first influence, though the possibilities of his later development are evidenced in it as well. Soon after the time of its painting, his very personal outlook, combined with his assimilation of broadening ideas from Europe, puts his work in another category. In his production of this period, about the middle of the 'sixties, Inness still followed the tenets of the Hudson River School, and it is he who reaches its highest achievement. The single picture which marks its culmination is the noble Peace and Plenty (In 6-3) of the Hearn Collection (shown in Gallery 13), finished in the same year as the Delaware Valley.

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¹This Index refers only to the paintings of the Museum's collection which have been assembled in one room. Allusions to the other paintings of the Hudson River School will be found in the text.

